THE BULLETIN

OF THE MEMORIAL ART GALLERY
ROCHESTER, NEW YORK

Volume II *Number* 3

ISSUED FROM OCTOBER TO JUNE — JANUARY, 1930

A Flemish-Gothic Tapestry "The Judgment of the Emperor Otho III"

The Gallery's Latest Acquisition

THE Gothic treasures of the Fountain Court have been lately given most notable enrichment in the gift of Mr. James Sibley Watson of a Franco-Flemish Tapestry, "The Judgment of the Emperor Otho III," of about 1495 and out of the important Knole House Collection. Hung on the south wall, it has brought the great beauty of its color and unusual grace of line to be added to the examples of stained glass, sculpture and furniture as representative of some of the finest achievements of the Gothic centuries. The art of tapestry-weaving, which had its golden age in the Fifteenth Century in Arras and Tournai, after the Hundred Years War had dispelled the cartoonists and weavers from the earlier center at Paris, and before the rise of Brussels, is now very nobly represented in the Gallery's collection, in the allegorical "Arithmetic and Astronomy" of Tournai weave of about 1470, the purely decorative "Millefleur with Animals" of about 1500, and the newly acquired historical "Judgment of the Emperor Otho III". The "Bataille des Animaux" on the west wall is of later date and purely Renaissance character, being ascribed to Brussels of about 1560.

In the late 14th and 15th Centuries, after the great age of cathedral-building, when architecture dominated all of the arts, a period of intense and heightened activity in the decorative arts set in, with both ecclesiastical and seignorial architecture as its setting. The church was still the chief repository for works of art, but now, too, with the growth of wealth among urban populations and the rise of individual private fortunes, many patrons of mediaeval art are to be found among the nobility and merchant class. This powerful patronage, together with the fact that the structural possibilities of the Gothic cathedral had reached their limit of experimentation and no longer engaged the entire art consciousness of the Middle Ages, accounts for the general quickening of the subsidiary arts of painting, tapestry-weaving, ivory-carving and the art of the goldsmith.

Among the great manorial estates of the Fifteenth Century was Knole House, at the gates of Seven-oaks in the County of Kent, England, "a vast and stately Tudor building" which was purchased in 1456 by Thomas Bourchier, Archbishop of Canterbury, who bequeathed it to the archiepiscopal see. For nearly ninety years it was the favorite residence of the Archbishops of Canterbury, until, in the year 1537, Thomas Cranmer transferred it to the Crown at the first approach of the Reformation. Henry VIII never lived at Knole House, however, and Queen Elizabeth, thirty years later, granted the house and its rich collections to her cousin, Thomas Sackville, first Earl of Dorset. It is still in the possession of the Sackville-West family.

Among the original furnishings of Knole House was the "Judgment of the Emperor Otho III", together with the "Scenes of the Passion," the recent gift of Robert Treat Paine II to the Museum of Fine Arts of Boston. It was acquired in 1911 by J. Pierpont Morgan in the most notable purchase of tapestries in modern times.

The Knole House tapestries in the Morgan collection had adorned the walls of the Chapel, the adjacent passage and the neighboring organ room.

Of the height of Franco-Flemish quality, in the last decade of the 15th Century, the Gallery's tapestry is a piece of first importance—in its noble lineage of ownership, its distinction of design, and brilliant beauty of color.

The subject of the tapestry is a dramatic one, depicting the Emperor Otho III, who reigned in Germany in the late

DETAIL OF A
FIGURE OF A LADY-IN-WAITING
Showing the Fineness of Characterization and Strength of Modelling Obtained through the Use of Delicacy of Line in the Face and Bold Hatching in the Robe.

10th Century, in the act of pronouncing judgment upon his queen, Mary of Aragon, who stands before him, a crown upon her head and her long ermine-lined blue robe held by a lady-in-waiting. The lords and ladies of the court, in resplendently flowing gowns of Gothic design and late 15th Century head-dresses, which make the tapestry an important document of mediaeval costume, are assembled around the Emperor and his Gothic throne. Facing the Queen, with a defiant toss of her head and oratorical gesture of her hand, stands the gold-garbed widow of a count who, according to a popular 12th Century legend related in his "Pantheon" by Godfrey of Viterbo, who was chaplain of three emperors, is charging the Queen with the murder of her husband. The old chronicle says quaintly: "She (the Queen) fell desperately in love with a young count near Modena and promptly declared him her feelings, for she was in such matters more inclined to ask others than to wait for others to ask her. The Count was as virtuous as he was handsome, and repelled all her offers. The Empress complained to her husband that the Count had made love to her and Otho as a credulous man promptly had the alleged culprit's head cut off." The tapestry depicts the moment when the widow's story reveals to the Emperor the guilt of the Empress, to the mingled horror and gossiping interest of the assembled court. Ladies-in-waiting and courtiers put their heads together to discuss the situation, the two figures at the left margin being particularly eloquent with their gestures of astonishment and down-slanted eyes. Godfrey of Viterbo goes on to relate the "punishment of the Empress, who was burned to death by Otho's orders. These events took place about the end of the 10th Century."

The designer of the tapestry has followed the legend very closely, keeping the three principal actors clearly recognizable in their individual characterization.

In the compositional grouping of the company of figures, great dignity and a stately grace of line are achieved by a free balance along the medial axis and

(*Continued on page 14*)

DETAIL OF A GROUP
OF THREE LADIES-IN-WAITING
Showing the Lively Characterization of Individual Types in the Train of the Empress.

SATURDAY AFTERNOON CLASS

Carrying Out their Own Ideas

PAINTING and drawing classes have been in progress for three months this year, and interest seems not to have lagged but to have steadily increased. It is frequently stated by educators that a man has acquired the greater part of his education when he has found out how little he knows, how much there is before him yet to learn, and in turn has discovered how to proceed in acquiring that knowledge. If that is true, many girls and boys in the art classes are much more highly educated than they were in September. The key to a sound education is offering the opportunity to learn and applying a stimulus for greater curiosity and appetite whenever it is needed. That stimulus, of course, is not likely to serve as a stimulus unless it springs from a source of greater knowledge, which by its very nature, demands respect and admiration.

Education in any field must be genuine, must be sincere, must result from thorough research, and must finally be a personal, individual attainment, though the process is endless. By our present standards we do not call anyone cultured who has acquired only the veneer and mannerisms of culture. In the same way, in all education and especially in Art, the accomplished person is one who has gone to the bottom of his subject and worked up. He may well profit by what has gone before him as long as he remains himself and does not obscure his own personality by the techniques of his predecessors. There has never been an artist who was insincere in his work, just as there have never been splendid lawyers, doctors, executives or scientists who were insincere.

The purpose, if it may be stated so simply, of the painting and drawing

classes for children, is to offer every opportunity possible to those whose specialized field will be art. Since no-one knows just who those children are, and since many of them do not know themselves, the same opportunities are offered to all. But the greater part of the purpose of the classes is to help the children to apply these principles of thoroughness and sincerity to everything they do. The effect of working in art, whether they continue it or not, is bound to be broadening and to add varying degrees of aesthetic pleasure to their lives.

With the younger children who have not yet developed very great analytical powers, the major part of help offered them is in the form of suggestions to awaken their own imaginations and memories, and of such questions as "Does the picture satisfy you? Does it look like the idea you had in your mind when you began to draw it? If it does not, can you find out what it is about the picture that keeps it from looking as you want it to? If you have found out just what it is that keeps it from satisfying you, how can you change it so that it will satisfy you?" By that time the child has a pretty fair idea of what the matter is, and how the trouble can be remedied. If the difficulty is a question of ignorance of anatomy, or any real lack of knowledge, then all efforts are bent toward finding out what the unknown conditions truly are.

These same methods are used with the older children, but in addition to that, however, there are many interesting discussions about the principles of art, many questions raised concerning perspective, light and shadow, color combinations and effects, and even critical estimates made of different methods of working.

When questions of perspective and shadows arise, the analytical process is again used and the children are urged to observe and study the original forms of the things which make the light fall where it does, the forms which are responsible for every shadow being where it is.

In regard to the specific work being done in the classes, linoleum prints have been exceedingly popular during the whole month before Christmas. Most of the designs are charmingly simple and are on view in the children's corridor of the Gallery. The most strikingly favored medium this Fall has been oil painting. It is slower work than any of the other forms, and requires deliberation on composition, color values, and light and dark pattern. Up until a few weeks ago, oil painting was given on only one day a week, but the interested children increased so that two days are now devoted to oils. This interest should not be interpreted as delight in a fad, because on account of the expense of materials, no one is allowed to begin oil painting until a certain amount of proficiency and regularity has been shown. The two youngest members of the class are nine years old, though to be sure they are much younger than most of the students. Both of these youngsters did imaginative landscapes, one of which is a simple mountain scene done in hazy blues and lavenders. It is thoroughly effective. Most of the older children alternate still-life studies with imaginative compositions, though if they desire they may work entirely on imaginative subjects. It is a delight to see the zest with which a boy or girl who tackles a subject which necessitates a great amount of study and observation, goes about the process of getting to the bottom of the matter, and best of all the pleasure derived from that process.

If a child learns to express beautifully something within him, a great deal has been accomplished. If a child learns that to adopt another's technique or mannerisms, or much worse—ideas, is self-destructive, much more has been accomplished. And if a child learns to be absolutely sincere and completely thorough in whatever he tackles, then a sound foundation has been laid for a lifetime.

E.W.L.

ROCKS AND SEA

by Albert Wenk, Munich, Germany. Presented by Mr. and Mrs. Edward Bausch.

"Rocks and Sea"

"ROCKS and Sea," a painting in oils by Albert Wenk of Munich, has been presented to the Gallery for the permanent collection by Mr. and Mrs. Edward Bausch of Rochester, and now hangs in Gallery A. It brings the work of a distinguished German marine painter, who has been made known to the American public through his frequent contributions to the International Exhibition of the Carnegie Institute of Pittsburgh, and to Europe through the annual exhibition events of Baden Baden, Dusseldorf and Munich.

Rocks, water, fishermen's boats and an interesting treatment of light in the sky and across the surface of the waves are the elements of much of Albert Wenk's subject-treatment, to which he gives either the lightsome charm of the Mediterranean coast or the dour and menancing aspect of the more rugged Brittany. In his ability to sense and depict the varyingly characteristic aspects of the sea, Wenk is placed by "La Revue Moderne" in "the first ranks of contemporary marine painters" and among those who use a modified form of the Impressionist's broken-color technique to gain luminosity and plein-air effects. The modification, which substitutes a more plastic use of broken color for the pointillism of the Impressionists, achieves a dimensional form for the rock and wave masses which would otherwise be dissolved in an atmospheric haze.

Mr. and Mrs. Bausch's choice of an example of Albert Wenk's work is a particularly representative one, illustrative of his most recent and broadest manner. Its subject is evidently a Mediterranean one with warm-toned rocks weighing down the left half of the composition and a pair of fishermen's boats at the right in a brilliant area of sunlit water. Paint is applied very boldly throughout, built up into relief for the high-lights and used in a dry, thin impasto in the shadows. It is an interesting handling of a wide variety of means to a generally luminous, pleasing result.

The First Rochester International Salon of Photography

"The Memorial Art Gallery, in giving hospitality to the First Rochester International Salon of Photography, wishes to place itself definitely among those who have faith in the autonomy of pictorial photography as an art. Its creative use in the hands of most of these exhibitors supports that attitude and the hope that this event, so peculiarly of significance to Rochester, may have annual occurrence."

GERTRUDE HERDLE

WE are so accustomed to the excellent photographs with which magazines, books, catalogs and newspapers are illustrated that we no longer give any thought to the method of their production. We go to the theatre and see some trivial story most elaborately and beautifully recorded through the medium of photography. Our entire attention, however, is given to the unfolding of the particular incident depicted, which generally has no significance beyond its momentary entertainment value, and we give no thought to the centuries of individual experimenting and decades of organized research that have made such photographic perfection possible. The value of any scientific discovery or development is in proportion to its possibilities for service to mankind, and it is the fate of all such developments that the greater this service, the more they are taken for granted.

Photography is coming more and more into our daily lives, entertaining us, instructing us, giving us an insight into the lives and customs of the lesser known inhabitants of this globe, animal as well as human. A thoughtfully taken photograph can convey as much to the understanding mind as many pages of written words.

Possibly the most valuable service photography has rendered to the human race is in connection with the diagnosis of disease. In the saving of countless lives and the prevention of much suffering, photography has been and is being of incalculable value.

It has been proved by a great deal of careful experimenting that school children can understand and absorb more information offered visibly than orally; therefore, photography is being increasingly used in the classroom.

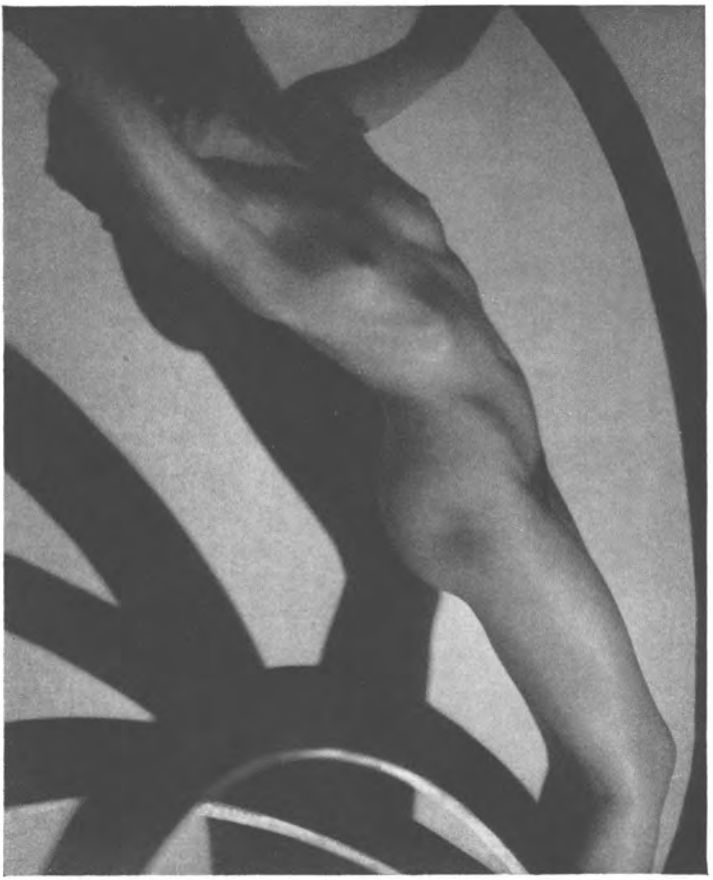
Then there is the countless army of users of the small hand cameras who make records of their families, their home surroundings, their vacations and all the highlights of family life; and the marvel of it is that these records are made in the very great majority of cases by people without the slightest knowledge of the process.

These are only a few of the principal uses of photography; there are many others, such as in the detection and apprehension of criminals, in the discovery and study of hitherto unrecorded units of the stellar system, in detecting flaws in metal, and recently, successful experiments have been conducted in the detection of decay in the trunks of trees.

In addition to the uses of photography I have just mentioned, there is another less known but equally important in its own sphere. I refer to the use of photography as a medium for individual artistic expression. It has been argued that photography is purely a mechanical process, which is true to a certain extent because it is possible for anybody to buy one of the ever popular Kodaks, and after half an hour with the instruction book to go out and make quite good photographs. But, if we were to ask say a dozen experienced photographers to make a picture of the same object, we should, in all probability, get twelve totally different results, because each would have his own idea of composition, lighting and viewpoint,

(Continued on page 11)

VISITING
(*Bromide*)
by
Joseph M. Bing, New York City

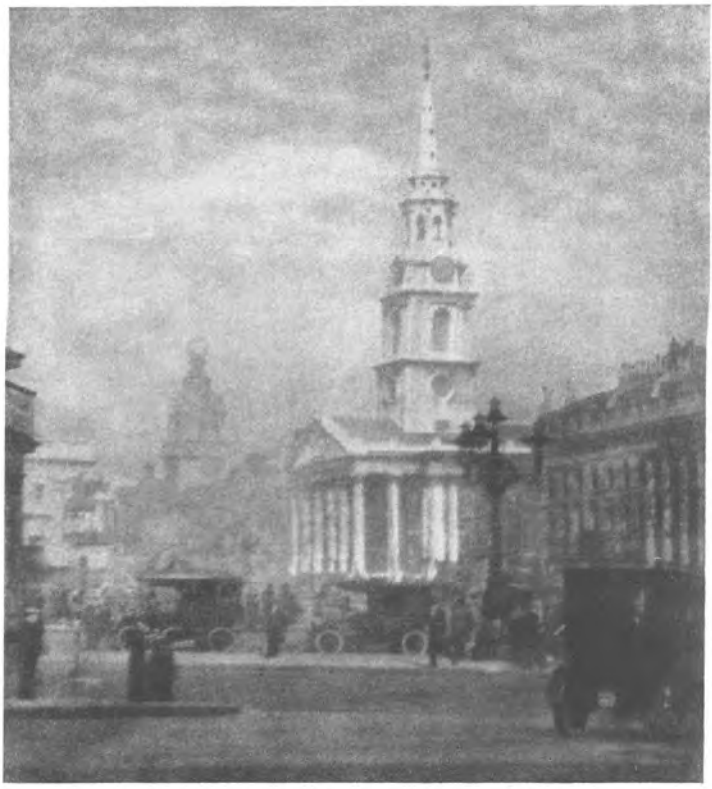


NUDE
(*Pigment*)
by
F. Drtikol, Prague, Czechoslovakia

VILLAGE—RHENAN

(Oil Process)

by Leonard Misonne, Gilly, Belgium



ST. MARTINS-IN-THE-FIELDS

(Bromoil Transfer)

by Bertram Cox, F.R.P.S., Ealing, England

First Rochester International Salon of Photography

(*Continued from page 7*)

which further means that each of these photographers would get a different reaction from the object photographed. From this it is seen that each photograph produced is the result of the mental attitude and artistic sense of the photographer, combined with an adequate technique. The various processes, within the science of photography, are so many and so varied that the possibility for developing an individual style are unlimited.

Photography can be regarded as an art in exactly the same way as any of the other graphic processes. The process itself in the hands of an artist is a medium of expression of which the camera and materials are only the tools. The success of the result obtained depends entirely upon the inspiration of the artist and his technical ability to express himself adequately.

The Rochester International Salon of Photography now being held at The Memorial Art Gallery and to be on view until January fifth, was instituted with the intention of showing in a world-wide view the high state of this creative use of photography as an art. With such a purpose it finds a significant habitation at the Art Gallery, where it can properly foster one of the basic interests of Rochester. The large daily record of attendance attests a wide popularity of appeal.

Throughout the United States there are several cities,—Rochester has not been among this number,—where International Exhibitions of photographic art are held annually, some of these cities being considerably smaller than ours.

The committee and members of the Rochester Salon felt that this was a condition that should not be allowed to continue, particularly in view of Rochester's most significant and important position in the photographic industry.

Wherever photography is practiced, which is all over the civilized globe, Rochester is known for the high quality of her products. Up to the present year, however, an exhibition of pictorial photography, international in character, has never been offered to the public of this city. It is safe to say that in no other city in the world are there so many people who derive their incomes directly or indirectly from the photographic industry; but up to the present the people of Rochester have had very little opportunity of seeing the great variety of results being produced by photographic artists all over the world.

The First Rochester Salon now open at The Memorial Art Gallery offers you this opportunity. It is truly international in character, more than one thousand prints having been received from the United States and many foreign countries. It may be of interest to know that, in addition to the United States, the Hawaiian Islands, Philippine Islands and the Canal Zone, prints were received from the following foreign countries: France, England, Germany, Italy, Hungary, Poland, Czechoslovakia, Latvia, Russia, Sicily, Belgium, Holland, Sweden, Egypt, Australia, New Zealand, Canada, Uruguay, Cuba and Mexico; a geographical range truly international in character. Although prints were received from all these countries, they are not all necessarily represented in the exhibition, because a definite standard of quality was set up, to which all pictures entered had to measure in order to be accepted and hung. Of the nearly 1,100 prints received, 267 only were selected for exhibition.

The task of making this selection was placed upon a jury of three brought to Rochester specially for the purpose, whose personnel consisted of Mr. Frank R. Fraprie of Boston, Editor of American Photography, Mr. William A. Alcock of New York City, a judge of long experience, whose reputation is such that he was invited to London by

the Royal Photographic Society to act on one of their juries, and Mr. James H. Mackay of Toronto, who is president of the Toronto Camera Club, Director of the Photographic Section of the Canadian National Exhibition and also a member of the jury of selection of this year's Chicago and last year's Pittsburgh Salons. This Jury of Selection went through the entire group, examining every print submitted, and finally selected 267 to be hung.

These pictures represent a variety of styles, some of them exemplifying processes very little known and others methods of production known only to the artists. There are landscapes, architectural subjects, genre, figure studies and some which should be classified as "stunts." Some are quite unusual, many are exquisitely beautiful, and all are interesting. Many of the best known photographic artists throughout the world are represented.

The committee responsible for the organization of this exhibition hopes to make it an annual event, feeling that it is only logical that Rochester should have the outstanding exhibition of photographic art in the United States.

In conclusion may I thank the members whose financial support has made this undertaking possible; the President and Directors of The Memorial Art Gallery for their hospitality and the excellent accommodation they have given the Salon, and the press of Rochester for their cooperation in bringing the exhibition before the public."

VICTOR RAYMENT,
Chairman of the Salon Committee.

Saturday Story Hours for Children

THE children of the Saturday Story Hour group, under the direction of Miss Sarah Kitchen, are giving a simple version of the Nativity Play on December 21 and 22 at 2:30 o'clock, the usual story hour. The play is taken from the story according to St. Mathew and will be acted entirely by the children in costume, who will also sing Christmas carols.

Miss Kitchen's subjects for the Saturday Story-Hour are chosen with a view to interesting children in the different branches of art. For example, to teach them about wood-carving, on January 4 and 5 the children will hear about "A Toy Carver of Tyrol "and of "Pinocchio" a puppet who was carved from a block of wood and came to life.

The story follows the gallery exhibits whenever the subject is of interest to the children. After each story-hour an additional hour is devoted to drawing and if, as is often the case, lantern slides have accompanied the story-telling, the children attempt memory sketches of what they have just seen.

The following is a list of the dates and titles of the stories for the remainder of this month and for January and February:

Dec.	21-22	A Nativity Play by the Children.
"	28	Sailing the Great Michael in the Days of Queen Anne.
Jan.	4-5	A Toy Carver of Tyrol Pinocchio.
"	11	Looking Backward.
"	18	With Mallet and Chisel and a Great Stone Hand.
"	25	The Knight of the Grail.
Feb.	1-2	With Malice Toward None, With Charity for All.
"	8	A Wonderful Window
"	15	Jack-in-the-Green.
"		Folk Dances.
"	22	Through Danger and Difficulties.

M. H.

COINS OF ANCIENT GREECE

from the George J. Bauer Collection of Rochester. On Temporary Exhibition in the Hall of Casts.

The George J. Bauer Collection of Greek Coins

MR. George J. Bauer of Rochester has lent to the Gallery for temporary exhibition in the Hall of Casts his collection of ancient Greek coins, in special connection with the public lecture on "History in Greek Coins" by Dr. Charles T. Seltman of Cambridge University, England, given before the Archaeological and Numismatic Societies at the Art Gallery on December seventeenth.

Mr. Bauer's collection, which is internationally known and one of the most outstanding in America, comprises many rare items, in certain departments being even more complete than the collections of the largest museums of Europe. The display of this single department of it comprising some of the earliest coins known to exist, represents an opportunity of signal importance to Rochesterians. It will be on view until the middle of January.

Of Aegina, the first state in European Greece to adopt the use of coined money, there are coins dating back to 650 B.C., followed by a series from Magna-Graecia of slightly later date. The highest degree of art so far attained is to be found among the coins of Syracuse, ranging from 550 to 275 B.C., especially in Mr. Bauer's notable group of large Decadrachms which commemorated the victory of Syracuse over Athens in the late 5th Century B.C.

Athenian coinage is represented by a remarkable series of silver, gold and bronze, which carries the development of the art from the crude archaic through the transitional to the fullest flowering of the golden periods. Tarentum and Corinth, Carthage, Egypt of the Ptolomies, and Macedonia, whose Tetradrachms of Alexander the Great are the first coins to bear a monarch's portrait, complete the sections of the Greek

world treated in the exhibition which are the sources of coins of the highest artistic content.

The Gallery is indebted to Mr. Bauer for an educational offering of the utmost opportunity. Not only the rarity of these coins from a collector's point-of-view, but their excelling quality as representing the highest state of art reached sculpturally in design and skilfully in craftsmanship gives Mr. Bauer's collection its great distinction. Some of the figures adorning them—the gods of Greece, animals in poised action, figures and portraits—present the perfection of the sculptor's art in miniature modelling in bas-relief, with vitality of vigorous presentation and extreme delicacy and sensitivity of detail. The archaic pieces have a crude virility and oftentimes grandeur of form.

G. H.

An Important Shelf of Chinese Art Books

Presented by Mrs. Ernest R. Willard

THE Art Library has received a most generous Christmas gift of six important and authoritative works on Chinese Art from Mrs. Ernest R. Willard.

The three authors represented are all eminent critics in the field of Oriental art; Mr. Lawrence Binyon is officer in charge of Oriental paintings and prints in the British Museum; Mr. W. Percival Yetts has a world-wide reputation in Far Eastern art and archaeology; and Mr. Oswald Siren, Professor in the University of Stockholm, has made many valuable contributions to the literature on the subject.

Mrs. Willard's gift includes "Chinese Paintings in English Collections," "Asiatic Art in the British Museum," "The George Eumorfopoulos Collection, Catalogue of the Chinese, Korean and Siamese Paintings," all by Lawrence Binyon; "The George Eumorfopoulos Collection, Catalogue of the Chinese and Korean Bronzes, Sculpture, Jades, Jewelry and Miscellaneous Objects" by W. Percival Yetts; "Chinese Paintings in American Collections" and "The Imperial Palaces of Peking" by Oswald Siren.

The books have been ordered from foreign dealers, making the date of their arrival uncertain. A later announcement will be made when they are available in the library.

M. McC.

Judgment of Emperor Otho III (*Continued from page* 4)

among the flowing forms of the costumes. It is framed by the Gothic canopied throne and, laterally, by a pair of spiral columns. Serpentining upward curves predominate among the grouped figures and their lavish draperies, resulting in majestic simplicity and serene-tempoed rhythm.

In color the tapestry preserves a rich-toned balance of warm reds and golden yellows against old blues, finely distributed among the costumes and decorative accessories. The peculiar brilliancy results from a lavish use of gold-colored silk throughout. The patterning of the fabrics is worked out with great delicacy of detail and offers a document of source material on Gothic textile design.

An almost sculptural strength of form is built up in crisp and simple hatchings, which turn the folds from highlights into shadows with three-dimensional suggestion.

The dignity and austerity of the scene are relieved, with true mediaeval naivete, by a trio of quite unzoological dogs across the foreground.

The tapestry was purchased from the recent Exhibition of Gothic Art, where it held the place of honor in Gallery D.

G. R. H.

Membership Department

GRACE R. MACDOWELL, *Executive Secretary*

WE are delighted this month to draw the attention of the members to the most interesting and illuminating demonstration which will be presented to them on the next Private-View Day. Miss Lilian Miller, who is to be one of the exhibitors, will show the process of her wood block printing, in the Hall of Casts, on January 9th at 3 o'clock. A more detailed account of this will be found below on this page of the Bulletin.

The following 18 new members, who have been enrolled since November 25th, are cordially welcomed to Gallery membership.

ANNUAL

Allen, Mrs. Percy I.
Davidson, Dr. Sol C.
Farrow, Mrs. Edward S.
Hallock, Miss Marianna C.
Harris, Miss Marjorie
Hollis, Mrs. Irene Ingmire
Knope, Dr. Franklin A.
McFarlin, Mrs. Henry T.
Meyers, Miss Marion R.
Miller, George B.
Mosher, Mrs. John P.
Reichard, Wade H.
Smith, Franklin H.
Warren, Dr. Stafford L.
Wolcott, Mrs. E. Clinton
Wright, Mrs. Cornelius R.

ASSOCIATE

Greene, Richard L.
Matthews, Glenn E.

Demonstration of the Making of a Japanese Woodblock Print

AN event which promises unusual interest for members of The Memorial Art Gallery and their guests will take place as a special feature of the private-view of the January Exhibition on the afternoon of Thursday, the ninth. At three o'clock, which will allow an hour before the usual tea occasion, Miss Lilian Miller, who will exhibit a collection of her prints, will give a demonstration of the making of a wood-block print in the Japanese technique, from the cutting of the block to the finished proof. This entire process Miss Miller will undertake herself, contrary to the usual procedure of a Japanese artist, who generally employs some craftsman to cut the blocks and another to do the printing.

Miss Miller enjoys the unique position of being the only foreign artist in Japan to have her work accepted for exhibitions open only to native Japanese. "A Queen's Pavilion in the Palace Garden of Seoul," a recent painting exhibited in Tokio, won for her one of the five "golden scrolls" among five hundred competitors.

The daughter of the Honorable Ransford S. Miller, the American Consul-General of Korea, Miss Miller was born in Japan and received her entire education and artistic training there, studying under Bokusen Shimada and Kano, the official court painter. She came to America for her college years at Vassar, and returned to Japan to devote herself to the art of wood-block printing. Her peculiar sensitivity to Oriental design and color has given her work some of the finest qualities of the Japanese graphic artist.

THE MEMORIAL ART GALLERY

University Avenue, between Prince and Goodman Streets

STAFF OF THE GALLERY

Director; GERTRUDE HERDLE
Secretary to the Director: JESSIE A. VAUGHN
Director of Museum Education: MABEL TRATHEN WRIGHT
Director of Art Instruction: BLANCA WILL
Instructor and Curator of the Children's Museum: ELIZABETH W. LANDACRE
Instructor: SALLY KITCHEN
Executive Secretary for Membership: GRACE R. MACDOWELL
Assistant: THELMA HAWKEN
Special Assistant: GRACE S. WEBSTER
Librarian and Custodian of Prints: MARY E. MCCONNELL
Publicity Secretary: MABEL TRATHEN WRIGHT
Registrar: MABEL E. LANSING
Superintendent of Buildings and Grounds: RAY M. PIKE
Assistant: WILLIAM HONDORF

ADMISSION

Daily: 10 A. M. to 5 P. M.

Sunday: 1:30 P. M. to 5:30 P. M.

Admission free every day except Friday, when a charge of twenty-five cents is made to all but the members of the Gallery and their friends, and school children.

The Gallery is closed on July 4th, Thanksgiving Day, Christmas and New Year's Day, and Labor Day.

GUIDANCE TO SPECIAL GROUPS

THE OPPORTUNITY of special guidance through the collections is offered to groups and study clubs with a minimum attendance of five. Because of the pressure of many duties, it is necessary to make arrangements for such appointments with the Registrar in advance.

To clubs guaranteeing an attendance of no less than fifty, an evening hour may be offered upon application.

THE ART LIBRARY

THE ART LIBRARY of works on art, books, magazines, photographs, prints, lantern-slides and portfolio plates, is open daily from nine to five o'clock, and on Sunday afternoons from two to five-thirty between October and May. A ruling of the Library Committee has now extended the borrowing privilege to the public, for loans.

PUBLICATIONS

COPIES OF THE *Bulletin*, mounted photographs and postcards are for sale at the Registrar's desk at the main entrance. By recent ruling of the Board of Directors, catalogs of the current exhibitions are given free to all gallery visitors. They may be procured at the desk.

MEMBERSHIP

PATRON MEMBERS: Contributing annually $500.

SUPPORTING MEMBERS: Contributing annually $250

SUSTAINING MEMBERS: Contributing annually $100. or more but less than $250.

CONTRIBUTING MEMBERS: Paying annually $25. or more, but less than $100.

ANNUAL MEMBERS: Paying annually $10. or more, but less than $25.

ASSOCIATE MEMBERS: Teachers and those professionally engaged in art work paying annually $5.

BULLETIN OF
THE MEMORIAL ART GALLERY

University Avenue, Rochester, New York

Subscription Rates $1.00
Single Copies 15

The dues of membership in The Memorial Art Gallery include a subscription to the Bulletin, which is mailed to all members in good standing. Communications should be addressed to the Editor.